



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MODERN LANGUAGE NOTES.

Baltimore, March, 1900.

MEETING OF THE CENTRAL DIVISION OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA.

THE fifth annual meeting of the Central division of the Modern Language Association of America was held at Vanderbilt University, Nashville, Tenn., December 27, 28, 29, 1899. The first session was held in the Chapel in University Hall, and the following sessions in the room of one of the literary societies in the same building.

The Association first listened to a brief address of welcome by Chancellor J. H. Kirkland of Vanderbilt University. He spoke of the necessity for raising the general standards of culture and scholarship. That the position of modern languages in the University of today is an assured one, and that their recognition is everywhere demanded, is shown by the establishment of separate chairs. In the past, especially in the South, this was attained only after a resistance. The battle for modern language has been won in the University, but it should be necessary for every reputable high-school to give instruction in those branches as well.

The President of the Central Division of the Modern Language Association, Prof. C. Alhonso Smith, of the University of Louisiana, delivered his annual address. This subject was "Interperative Syntax." He said in part: The traditional treatment of syntax under the heads of Empirical, Historical, and Genetic, is insufficient. Syntactical phenomena need to be correlated with other linguistic processes and interpreted in broader terms. Syntactical effects are closely allied to literary effects, and the sharp separation of the principles of literature from the principles of syntax has been detrimental to both. Syntax has become mechanical and statistical, while literary criticism has become mincing and arbitrary. What is called æsthetic syntax is not broad enough, for syntax may be interpreted not only in terms of the æsthetics, but in terms of history, sociology, and ethics."

Many illustrations from modern and ancient languages were cited, and attention was also called to the significance of the syntax of sub-

stitution and the syntax of omission. At the close of the session an informal reception was tendered the members of the Association in the University library.

At the second session, in the absence of the Secretary, Prof. Schmidt-Wartenberg, Prof. Blackburn of the University of Chicago was chosen Secretary *pro-tem*. After the reports of the Secretary and Treasurer had been read, the President appointed committees on nominations, auditing, etc. The first paper "Are there Two Authors in the *Idylls of the King*," was read by Prof. Richard Jones of Vanderbilt University. The essayist applied to the *Idylls of the King* the same critical method adopted by the *Faust* commentators. We find that entirely different conceptions of Arthur existed in the minds of Tennyson's most intimate friends; some viewed him as the irreproachable Knight, while others asserted that the poet intended to depict Arthur as the conscience or the soul. It was shown that at one time Tennyson himself intended that the *Idylls* should be taken allegorically, and that some of them were written with that idea in mind. But as was the case in *Faust*, this symbolism was carried too far, and Arthur was allegorized away to a type of the conscience, and Guinevere to a type of the sensual, in man. The poet himself finally was tempted to stem this tide of allegorical interpretation, and the final tendency was to emphasize the humanity of the *Idylls*. We must then look upon the introduction of the allegory as an after-thought and a mistake. The King is a composite portrait of two conceptions.

The paper on the "Elizabethan Sonnet" by Prof. C. F. McClumpha of the University of Minnesota, discussed the so-called sonnet sequences or cycles from the appearance of Sir Philip Sidney's collection in the year 1591 to the year of the publication of Shakespeare's *Sonnets* in 1609. The purpose of the paper was not to trace the English sonnets back to the Italian or French originals, nor to examine the structure of the English sonnet. It sought solely to present the various kinds of imagery and oft-repeated conceits employed by the writers of sonnet-cycles. The general classifi-

cation of sonnets usually adopted by investigators in this field of Elizabethan literature was followed; namely, sonnets written in praise of some real or imaginary mistress or man, more or less amatory in nature, the theme of love being generally told as a continued love-story. Sonnets composed upon religion, philosophy, and other kindred subjects, usually classed as a secondary and later development of the sonnet, as well as the third general class of sonnets, comprising dedicatory poems addressed to patrons, etc., were not included in the discussion.

The sonnet-cycles belonging to the first class were next taken up in order of publication. An attempt was made to arrange the vast amount of what might be termed sonnet-material. Such an arrangement was made so as to disclose the varied conceits, the imagery, situations, reflections, parallelisms, and possible borrowings, made by one sonneteer from another, from the earliest true sonnet-cycle down to the latest. Love was shown to be the principle theme. This theme was accompanied and contrasted with a vast array of subsidiary sentiments, all reflecting the amatory state of the lover and mistress. Such sentiments as hope, desire, delight, pleasure, etc., were contrasted with their opposites, fear, despair, pain, sorrow and sadness. The descriptive sonnets were analyzed, showing the strange efforts made by the writers to present their mistresses' charms in new and startling phraseology. The scenic effects and descriptions of celestial and terrestrial phenomena were compared, as well as the imagery borrowed from mythological lore. Various writers were found who made extensive use of imagery taken from the fine arts, such as music, painting, weaving; again from the well-known professions and interests of their time, such as jurisprudence, usury, warfare, navigation, commerce, etc., etc. Contrasts or, as the Elizabethan sonneteer termed them, contraries, from a large portion of the conceits common to the sonnet construction of this period. Many such uses of 'contrasts' were pointed out in the general survey of the cycles. Possible borrowings were also cited. Sonnets on special themes, such as sleep, magic, the four humors, the four Deadly Sins, etc., were given a place by themselves at the

close of each discussion. The purpose of this study of sonnet collections was to present some systematic account of the literary material employed in sonnet literature. It is believed that such an analysis presented the most exhaustive and instructive grouping of conceits, descriptions, in a word, sonnet-material, that has yet been made. Such a grouping solves many of the sonnet riddles.

The next paper was entitled "Qualities of Style as a Test of Authorship; a Criticism of Wolff's *Zwei Jugend-Lustspiele von Heinrich von Kleist*" by Prof. John S. Nollen, of Iowa College. On the basis of a criticism of Wolff's argument from style (a portion of a review of Wolff's entire argument is to appear in the *Journal of Germanic Philology*), the paper concluded with a statement of some principles of comparative criticism.

The problem of fixing the authorship of an anonymous work by the test of style must be recognized as a very complex and difficult one. There are such things, in the abstract, as a prose style, a poetic style, a style of literary form, a style of a nation, a style of a dialect unit, a style of a literary period, a style of a literary group, a style of an individual author, a style of a period in the author's life, a style of an individual work. Every one of these is more or less of an abstraction, and every one of them is a complex of the same basal qualities—intellectual, emotional, imaginative, æsthetic, grammatical, and of diction. The interrelation of these various "styles" is a matter of extreme intricacy, and a mathematically accurate statement of even the relation of any one to any other, or of the precise limits of any one, is practically impossible. And yet these relations and limits are of decisive importance in the solutions of problems of authorship or of poetic individuality.

The most elementary requisite to fixing of the authorship of an anonymous work is a thorough knowledge of the common qualities of the period, or literary group, whose product the work evidently is. A comparison with the style of any one author alone is almost sure to lead to erroneous assumptions. The author who is suspected of responsibility for the work in question, must be seen against the background of his period and his school, perhaps

also of a particular model, and it will require the sharpest vision and the most delicate discrimination to distinguish the personal shading he gives to the color of the *Zeitgeist* that shines through him: it is just this *nuance*, however, that is of the greatest value in determining the final result. The more or less roughly approximative characterization of an author's style by his biographers is useless for such an investigation, and even monographs upon style are usually of little value for this purpose, because they commonly fail to make the necessary distinction between individual and group qualities.

Again, it is only as the analysis approaches complete exhaustiveness that the results will be approximately conclusive. The discovery in an anonymous work of a few select qualities of an individual author's style is practically worthless as a test of authorship. The only acceptable test, after the influence of *Zeitgeist* and literary school has been eliminated, is an all-round comparative investigation of the anonymous work and of the known work of the author in question, on the basis of a rationally symmetrical analysis of style—such an analysis, for instance, as is suggested by Mr. Crawshaw in his book on *The Interpretation of Literature*; to Mr. Crawshaw's outline under Style it will be necessary, of course, to add the important topics of Diction and Grammatical Usage.

Another important requisite is an appreciation of the relative value of the various tests applied. To illustrate from the study of figures of speech: The mere classification of figures according to subject, or according to development, is a relatively unimportant basis of comparison, though it is the only one Wolff seems to recognize. Of far more weight are such questions as these: whether the figures, of whatever subject-matter, are original, or commonplace and stereotyped; whether they are imaginative or intellectual, essential or mechanical and external—in other words, whether they are a mark of real or spurious concreteness; whether they have any emotional significance; whether they are used dramatically, that is, have a definite relation to character and situation; whether they are static or dynamic. Such tests as these immediately set off the figurative usage of Wolff's anonymous come

dies from that of Kleist, and identify it with the conventional style of the period as represented by Kotzebue and others.

There is no reason why literary investigation should not be strictly scientific in its methods and scientifically reliable in its results. But if the critic is to escape the charge of dilettanteism, if his art is to be organized into a science, he must proceed according to scientific principles—he must be diligent in collecting all the available facts, he must be intelligent, systematic, and unbiased in studying them, and he must base his final decision strictly on the evidence when it is all in. It must be noted, however, that a scientific method, vitally important though it be, is not sufficient in itself. While criticism should become a science, it must still remain an art. There are values in style, imaginative, emotional, and æsthetic, which cannot be weighed by even the most delicate intellectual mechanism; they can be determined only by the reaction of sympathetic appreciation. This is not saying that criticism becomes after all a mere matter of subjective caprice: it is only a warning to people who are color-blind that there is a limit to their usefulness as critics of painting.

The fourth paper on the "*Geste de Guillaume at the Close of the Eleventh Century*"—[to appear in *Romania*] was presented by Prof. Raymond Weeks of the University of Missouri. A summary was given of the existing datable monuments concerning the *Geste*, from Ermoldus Nigellus in 826, to the *Liber de miraculis Sancti Jacobi* in 1137-47, and a survey was made of the theories already advanced concerning the condition of the *Geste* in the eleventh century. The statements made by Gaston Paris, in his *Littérature Française au Moyen Age*, are the most accurate thus far given forth. Subsequent research has brought out more clearly some points of detail in the analysis of M. Paris, but no important part of his theory has been overthrown.

In the absence of Prof. Julius Goebel of Leland Stanford Jr. University, his paper on "The Suffix -arja" was presented in abstract by Dr. Herman B. Almstedt of the University of Chicago. The paper discussed the Grimm theory, which has now been given up. The essayist inclined to the belief that the suffix

had in Gothic an independent existence, although it is not found in Germanic as a separate word. The possibilities of light being thrown on such proper names as Ariovistus, Ariorichus, etc., were mentioned.

The paper of Prof. Frederick Kloeber, of the University of Minnesota, was presented in abridged form by Prof. C. F. McClumpha of the same institution. The subject was "Notes on the Alfredian Version of Bede's 'Ecclesiastical History of the English People'." The author discussed the great need of delving into the linguistic details of the O.E. *Bede*. 1. *The Vocabulary* is characterized, on the one hand, by a considerable number of rare words, more or less distinctly by Anglian vocables, and terms of poetical flavor—the percentage of such unusual lexical elements being much higher than has been hitherto assumed—and, on the other hand, by 'unusual words' (Sweet), chiefly compounds and derivations, formed in close imitation of the Latin original. 2. The Anglian coloring is (with Dr. Miller) to be looked upon as a survival rather than scribal innovation. As a result of a minute comparison of the MSS., the assumption that the original text may, after all, have been in Alfredian West-Saxon, appears methodically inadmissible. The internal evidence points to the North. 3. Out of a large number of corrections and annotations, one *emendation* in the Cædmon Story (iv, 24) is presented. 4. The question of the authorship, which in fact requires a lengthy discussion of all the Alfredian works, is briefly touched. If sensibly interpreted, the designation "Alfredian" is perfectly proper.

"The Grammatical Gender of English Words Used in German" was the title of the paper read by Prof. Charles Bundy Wilson of the University of Iowa. The paper examined first, the three principal theories of the origin of grammatical gender—Adelung-Grimm, Brugmann and Wheeler, and also stated the salient points in the arguments against the first two. It then showed how far these theories may be applied to the gender assumed by English words in German. A list of nearly four hundred words, which the author had gathered from various sources, was presented. These were grouped, and the grammatical gender was

discussed from different points of view. The results of the study may be summed up in brief as follows: The gender has been determined 1. by the influence of German cognates or synonyms, 2. by terminations, 3. by class or character of objects, 4. occasionally by fancy or chance. While agreeing to a certain extent with the principles of the Adelung-Grimm and Brugmann theories, the author maintained that Wheeler is undoubtedly nearest to the truth, in his claim that grammatical gender is an imperfect blending of two systems of classification, the one based on meaning, the other on form.

The paper by Prof. Guido Stempel of the University of Indiana on "Chaucer's Narrative Art" was not read owing to the absence of the essayist, and his failure to send his paper.

Then followed Prof. Herman S. Piatt of the University of Illinois on "The Dramatic Function of the Confident in the Tragedies of Corneille and Racine." The three pseudo-Aristotelian unities, along with certain other less important, but no less rigid conventional limitations, had the effect of banishing all real action from the seventeenth century tragic stage. Not only the physical events of the play, but also the psychic episodes had to be made known to the spectators through the medium of narration. This necessitated the employment of some character whose study it should be to impart or receive this narration. As much which the hero or heroine had to impart partook of the nature of the delicate personal confidences, this character must be conceived to stand in close personal relations with the principal, and yet must not be of sufficient social importance to require a leading part to be created for him in the plot. No character of real life fulfilled these conditions. Hence arose the *confident*. The character of real life which came nearest to fulfilling the conditions was the *gouverneur* or *gouvernante*. This is the forerunner of the *confident* in Corneille.

Corneille's attitude toward the confident is throughout tentative and experimental. He tries first to enlarge its functions, to relieve it of its artificiality, and to create for it a real place in the intrigue. In doing this, he uses it most effectively as a moral background, in order to throw into relief, and emphasize the essential attributes of the principal character.

This is notably the case with the *gouvernantes-confidentes* of the *Cid*. In his later tragedies his tendency is to eliminate more and more the character from the plot; also to abandon the name *confident*, and to conceal the character under other titles. There is clearly marked throughout Corneille's tragedies a distaste for the conventional, professional *confident*.

Racine accepts the *confident* more complacently, as he does the other literary conventions of his time. He does not hesitate to make generous use of the rôle whenever it suits his purpose to do so, and is not ashamed of the name. He accepts it, too, in all its artificiality, and does not undertake to enlarge its functions, or to make it a psychic force in itself for the elaboration of plot or character.

In the absence of Prof. Glen L. Swiggett of Purdue University, his paper entitled "An Interpretation of Faust i, ll. 1607-1626" was not read. The report of the committee of the main body, Prof. E. H. Magill, Chairman, to report on the condition and prospects of the International Correspondence, and on the advisability of establishing a central bureau to obtain correspondents for American students and instructors, was read by Prof. T. A. Jenkins. The report describes the constitution of the French Committees, called particular attention to the successful work of the Leipzig bureau, and urged the need of organizing the work in this country by the appointment of a standing committee.

On Thursday evening the members of the Association were socially received by the faculty of Vanderbilt University, in the parlors of Wesley Hall.

The first paper read on Friday was by Prof. James T. Hatfield and Miss Elfrida Hochbaum of Northwestern University. It was read by Prof. Hatfield; subject, "The Direct Influence of the American Revolution upon German Poetry." At the time of the American revolution, a spirit was abroad in Germany which manifested itself in literature by attacks upon tyrants, and by a general enthusiasm for freedom. Thus a way was prepared for American ideals, which were eagerly greeted and loudly praised, by the poets of the time. For some time America, as a country, has been well known to the Germans. The American movement was

looked up to as the highest expression of the general desire for liberty, and as largely the cause of the desire—as testified by Goethe.

It is evident from the journals of the time, that the progress of the war was watched with sympathetic attention, both for its own sake and still more because of its probable effect in regenerating European politics.

The sale of German mercenaries to England was felt to be a degradation, and was frequently assailed in poetry.

The American revolution found its warmest sympathizers among the poets of Germany. Especially enthusiastic were the members of the Göttingen group. F. L. Stolberg, in his fragmentary poem *Die Zukunft*, gave fullest expression of his sympathy for the American cause. Klopstock, Schubart, Klinger, Voss, and many other poets praise the cause of American liberty, and mention it with enthusiasm. Not only the cause but its leaders, such as Franklin and Washington, received high tributes. American ideals and institutions were contrasted with those prevalent in France, to the great advantage of the former.

"The Italian Sonnet in English" was the subject of a paper read by Dr. E. E. Severy of the Bowen Academic School of Nashville. The paper consisted of an enumeration of the sonnet writers in English from the time of its introduction by the Earl of Surrey down to the present time, and a classification according to legitimacy or illegitimacy in form, as compared with the Italian sonnet.

In the paper entitled "Some Points of Similarity between Hauff's *Lichtenstein* and Scott's *Ivanhoe*" by Dr. Clarence W. Eastman of the University of Iowa, the author endeavored to show that Hauff did not follow Scott merely along certain broad and general lines, but that in writing *Lichtenstein* he was materially influenced by *Ivanhoe* in working out details of plot and situation. Certain parallelisms of characters, *Ivanhoe*—Georg von Sturmfeder, Richard—the Duke of Württemberg, Rowena—Marie, Rebecca—Bärbele, as well as similarity in certain incidents, seem to show that if Hauff was not consciously influenced by *Ivanhoe*, it must at least have been very fresh in his mind at the time when he was engaged in writing *Lichtenstein*.

The paper on the "English Gerund" by Prof. W. L. Weber of Emory College, Oxford, Ga., defined the gerund as a verbal derivative in *-ing* having the function of both noun and verb, in that it may be qualified by an adverb, and have an object in the case which a verb would require. To the gerundial infinitive are to be given over gerundial constructions of form not in *-ing*. The origin of the construction is to be sought in the attempt to reproduce the ablative case of the Latin gerund. It was shown that the Latin construction is consistently reproduced by the *-ung (ing)* noun, or by the present participle in *ende*. Especially do the 'Psalter' translations—as well as the earlier glosses, bear witness to the A. S. origin of the gerund.

"The Dialectical Provenience of Scandinavian Loan-words in English, with Special Reference to Lowland Scotch" by Dr. George T. Flom of Vanderbilt University, was next presented. When the Norse and Danish population in England and Scotland merged into the native English, it brought with it a host of Norse and Danish words that have, in a large measure, persisted down to the present time. By the study of the form and meaning of these words, as they appear in the older literature and in the northern dialects, we can determine their dialectical provenience, and by a further study of their distribution, it is possible to localize the two Northern races in England and Scotland. Brate showed that the Scandinavian elements in the *Ormulum* are predominantly Danish, but the existence of certain Norse-words in Midland works proves that the settlements even so far South were not exclusively Danish. Brate's is the only attempt hitherto of determining the exact Northern source of Scandinavian loanwords in Middle English. Arnold Wall (Cambridge University, England), who has made a study of the loan-word elements in the dialects of England, considers the question of dialectical provenience one that cannot be settled. Dr. Flom, however, through an examination of Scottish literature from Barbour to Burns, inclines to the view that the general character of loan-words in Scotch is Norse not Danish. This view is supported by the fact that, 1. a number of words in Scotch do not exist at all in Danish or have in Scottish a distinctively Norse sense; 2. a number of

words have in Scotch a form that is West Scandinavian.

A brief summary of Miss Katherine Merrill's paper on "The Beginning of Thackeray's *Pennennis*," was read by Prof. F. A. Blackburn. The paper was a study of literary construction, and showed that the lack of plot and movement in Thackeray's novels was due to the sketchy nature of his mind so that the result afforded brilliant bits of conversation, but that the general effect of the whole was broken and interrupted.

At the close of this session the report of Prof. Pearson of Beloit, in behalf of the committee on nominations, was adopted and the following officers were elected: President, Prof. Charles Bundy Wilson, Univ. of Iowa; Sec.-Treas., Prof. H. Schmidt-Wartenberg, Univ. of Chicago; First Vice-Pres., Prof. T. Atkinson Jenkins, Vanderbilt Univ.; Second Vice-Pres., Prof. F. A. Blackburn, Univ. of Chicago; Third Vice-Pres., Prof. C. F. McClumpha, Univ. of Minnesota; Members of the Council, Prof. Raymond Weeks, Univ. of Missouri, Prof. C. C. Ferrell, Univ. of Miss., Prof. Julius Goebel, Leland Stanford, Jr. Univ., Prof. M. W. Sampson, Univ. of Indiana.

Prof. Ferrell spoke briefly concerning Dr. Baskervill, late Prof. of English at Vanderbilt Univ., and presented appropriate resolutions, which were adopted and entered on the records of the Association. Dr. Florer of the Univ. of Michigan paid a brief tribute to the memory of Prof. George A. Hench, and similar resolutions were adopted and placed on the minutes.

The last session was opened by the reading of a summary of a paper entitled "New Facts concerning Udall's Life and Works," by Prof. Ewald Flügel of Leland Stanford Jr. University. The paper itself will probably appear in the near future as an introduction to an edition of Udall's works.

"Sherwood Bonner, Story Writer and Novelist" was the subject of a paper read by Prof. Alexander L. Bondurant of the Univ. of Miss. Katherine Sherwood Bonner's instinct in choosing the material for her stories from her home, life in the south was certainly not at fault, as her friend and adviser, Longfellow, was obliged to confess. She seems to be the first writer of

the negro dialect story, and though she does not manifest that care in the treatment of dialect that we see in Page and Harris, no writer who has followed her has apprehended more fully the negro character. One character in particular, the old southern mammy, she has portrayed with a faithfulness and beauty equaled by no other writer. Of her novel of the reconstruction period, *Like Unto Like*, a reviewer in the *Boston Courier* speaking for New England wrote:

"The main thing is that Sherwood Bonner has seized the transition period of the feeling between the North and the South so perfectly that her book will probably stand in the future as the best representative of this episode of the national life."

The paper by Prof. Edward S. Joynes of South Carolina College on "Dictation and Composition in Modern Language Teaching" was presented at both the New York and the Nashville meeting. It consisted of a plea for a larger place for dictation work in elementary instruction on account of the combination of faculties, eye, ear, and hand. The giving up of too large a portion of time to the learning of paradigms did not seem advisable to the essayist. In the discussion that followed, the question was raised as to the advisability of devoting more time at the meetings to questions of a purely pedagogical nature.

"The Discussion of Some Questions Raised by the Report of the Committee of Twelve," elicited only a brief discussion. On the motion of Prof. Hatfield, the following resolution was adopted:

"Resolved that the Central Division of the Modern Language Association of America indorses the report of the Committee of Twelve for Modern Language Requirements in German and French."

Owing to the shortness of time, the two last papers were limited to eight minutes each. The paper of Dr. W. W. Florer of the University of Michigan on "The Change of Gender from Middle-High-German to Luther, as Shown by the Bible Edition of 1545" was one which, in spite of the limitation in regard to time, presented many points of interest. It showed that about three hundred substantives show change of gender from the Middle-High-German period with manifold complications of

detail. These changes are due in large part to a confusion in the weak declension owing to similarity of form in mas. and fem. ending; in less degree to the tendency to give the same gender to the words belonging in the same class or category.

The object of the paper entitled "The Syntax of the Verb in the Anglo-Saxon Chronicle, 787-1001 A. D." by Prof. Hugh M. Blain of the Speers-Langford Military Institute, was to produce a working syntax of the Verb in Anglo-Saxon. The paper was read only in part, and was confined principally to a general outline of chapter headings.

On the motion of Prof. Wilson, a resolution was adopted expressing appreciation of the efforts of the reception committee of Vanderbilt University. A note taken to obtain an expression of opinion in regard to the place for the joint meeting next December, showed the following order in preference, Washington, Philadelphia, New York and Baltimore. The Secretary was empowered to act for the Central Division in making arrangements for the joint meeting.

CLARENCE WILLIS EASTMAN.

University of Iowa.

JOHANN RAUTENSTRAUCH AND GOETHE'S *Götz*.

RAUTENSTRAUCH, the Viennese poet and controversialist,¹ has recently been honored by a special biographical study.² Its author, Dr. Eugen Schlesinger, has performed his task with diligence and accuracy in the gathering and reporting of facts. He has, however, utterly failed in evolving from his studies a life-like picture of Rautenstrauch's personality and activity. For that, his method of treatment is, on the one hand, not incisive and suggestive enough; on the other hand, too mechanical, one is tempted to say, "reportorial." Not only is the style of the book very unattractive, but the author seems to scorn the most elementary principles of grouping, emphasis and perspective, in a word, everything that helps to change

¹ Cf. Goedeke's *Grundriss*,² iv, 111, and vi, 529.

² Dr. Eugen Schlesinger: *Johann Rautenstrauch* (geb. 1746, gest. 1801). *Biographischer Beitrag zur Geschichte der Aufklärung in Oesterreich*. Wien, 1897. 8vo, 147 pp.